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ABSTRACT

Teachers wanting to translate principles into classroom practice are the intended audience for these sample lessons from an English program for young school leavers, i.e., students 11-16 years old. Divided into three approaches (single units, short themes, and longer themes), these samples are drawn from portfolios assembled in workshops held in Dundee, Ross, Cromarty, Banffshire, Stornoway, Dumfriesshire, Kirkcudbrightshire, Wigtownshire, and Edinburgh. Each individual unit is outlined according to input element, aims of a unit, suggested lines of development, treatment, suggested points for discussion, assignments, and notes to the teacher. Some of the themes dealt with in the 14 samples include loneliness, blind dates, social prejudice, emotion and violence, irresponsibility and waste, a woman's place, etc. The three approaches offered do not cover all the work a full curriculum would need to encompass, but the basic principles may still apply. (HS)

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TEACHING ENGLISH

THE NEWSLETTER

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CONTENTS

MR T. M. BROWN
Dr W. A. Gatherer, H.M.I.

ENGLISH FOR YOUNG SCHOOL LEAVERS
Single Units
Short Themes
Longer Themes

"AUTHORITY" AND THE YOUNG SCHOOL LEAVER
Peter A. Murphy, Headmaster, Logie Secondary School, Dundee.

EDINBURGH READING TESTS
Fergus McBride, Lecturer in Education, Moray House College of Education.

USING FICTION IN THE PRIMARY SCHOOL (2)
Ian Brison, Michael Cook and David Valentine, Callendar Park College of Education.

C.I.T.E. NOTES

NEWS FROM L.D.C.'s

REVIEW OF TEXT BOOKS

PRICE FIFTEEN PENCE

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ENGLISH FOR YOUNG SCHOOL LEAVERS*

In the last number of *Teaching English* extended coverage was given to the principles of the C.C.E. Bulletin No. 3, the considerations that have to be taken into account when translating the principles into practice, and some of the kinds of classroom work that have been evolved. Because of the interest in that coverage and the necessity to have teaching material ready for the opening of the 1972-73 session, it was decided to devote a considerable part of this number of the magazine to examples of lessons. These examples are all drawn from the extensive portfolios assembled in Workshops held in the past year in Dundee, Ross and Cromarty, Banffshire, Stornoway, Dumfriesshire, Kirkcudbrightshire, Wigtownshire and Edinburgh. Many have been successfully tried out with classes of young school leavers. We are grateful to the Directors of Education, to the L.D.C.'s, and to the Workshop members for permission to make use of the materials.

In offering these examples of three types of approach we are aware that they do not cover all the work in English that a full curriculum would need to encompass, but the basic principles underlying their construction may well be applied when teachers are considering how to organise and present other areas of an English programme.

The immediate value of the examples is lessened by the restrictions imposed by the Copyright Act. It has not been possible to reprint the copyright texts or illustrations. However, many of the texts will be well known to teachers and others will be readily available for consultation. The hope is that teachers may find an acceptable methodology for work with young school leavers and a body of lessons they may feel to be at hand for trying out in the classroom either as they are or adapted to suit local circumstances.

SINGLE UNITS

Banffshire: Blind Date

I INPUT ELEMENT

Extract from *Captain Cat* by Robert Holles.

" She wasn't any conversationalist either . . . take the words right out of your mouth."

II AIM OF SINGLE UNIT

To read a passage describing a " blind date " and to discuss the difficulties the boy and girl met in making conversation.

III SUGGESTED LINES OF DEVELOPMENT

1. Read the prose extract with the class.
2. Open up class discussion on the situation described in the passage. It may be useful to divide the class discussion into the following stages:

   (a) Ask the class to provide their own example of experiences or situations where talk does not come easily (e.g., with strangers or perhaps with teachers in some situations).
   How are some people easier to talk to than others?
   Does it depend on the type of person you are yourself?
   Do we have to know somebody very well, then, before we can talk easily?

   (b) Turn the class discussion towards the story.
   How is the boy in the story managing to make conversation?
   When might he have helped the conversation along?
   (Discussion of the books.)
   Is he taking advantage of the girl with his wisecracks?
   When only do we find jokes like his amusing? (Possible answer: when familiarity is established.)
   Is the boy's attitude towards the girl likely to help her to talk easily?

   (c) What is the girl like as a person?
   How does she manage to turn the tables at the end of the story?
   How does the boy defend himself?
   Was she victorious?

ASSIGNMENT

Devise a situation where two strangers meet and improvise conversation, e.g., in a railway carriage, a waiting room, when waiting in a queue. Script the conversation.

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Edinburgh: Loneliness

I INPUT ELEMENT

Song, *Ruby Tuesday* (version on L.P. *Melanie* 2318 009 super).

II AIM OF SINGLE UNIT: To present the idea of loneliness and develop into an exploration of the desire to be free or non-conformist.

III SUGGESTED LINES OF DEVELOPMENT

(a) Teacher plays the record of *Ruby Tuesday*.

(b) Oral discussion on what the song is about. The following questions are suggested:

(i) What secret did Ruby Tuesday keep?

(ii) Why did she keep her secret?

(iii) What did she think she'd lose by being one of a group?

(iv) What do you think of "Lose your dreams and you might lose your mind"?
(Remind class of *Bench Dreams*.)

(c) Through oral discussion the theme is broadened. The following questions were asked:

(i) Do you agree that people should conform?

(ii) What are the advantages of conforming? What disadvantages?

(iii) What would society be like if nobody conformed?

(iv) What would you do, given your choice?

(d) Oral discussion on non-conforming types, e.g., hippies, flower people.

ASSIGNMENT

Divide the class into groups. Ask them to make up and perform unscripted scenes showing non-conformity, whether involving loneliness or not.

(e) Play the record again.

NOTES

This unit has been done in the classroom, hence the reference to the unit with the stimulus *Bench Dreams*, which had been done previously.

Wigtownshire: Social Prejudice

I INPUT ELEMENT

Extract from *You Should Have Seen the Mess* by Muriel Spark.
"Everyone admires our flat . . . to the Darby's very much then."

II AIM OF SINGLE UNIT: To present a situation in which prejudices are shown in action and to get pupils to examine their own forms of social prejudices.

III SUGGESTED LINES OF DEVELOPMENT

1. Teacher reads the extract, afterwards explaining any vocabulary necessary for understanding.
Teacher, through oral discussion, leads the class to see the various attitudes taken by Lorna, by means of the following suggested questions:

(i) Why was Lorna proud of her own home?

(ii) What things did she find to disapprove of in the Darby home?

(iii) What did she find odd about the Darby children?

(iv) Why did she give up associating with the chemist's assistant?

2. Through oral discussion pupils are led to examine their own prejudices of this domestic kind. The following questions may prove helpful:

(i) Which house would you rather live in—Lorna's Mum's or Dr Darby's? Why?

(ii) How important to living do you think are the "shabby" details of Dr Darby's house? Why?

(iii) What do you think about the kind of childhood Lorna and Trevor had?

(iv) What do you think of Lorna's using the Darby's to meet people of a better class? Is it right to use people in this way? Can anything be said in favour of it?

(v) Was Lorna fair to the chemist's assistant?

3. Through oral discussion the pupils' own prejudices are brought out by the following suggested questions:

(i) How important is the house you live in to you?

(ii) What do you think are the important qualities of a boy friend or a girl friend?

(iii) How important is it to you what your friend's father does for a living?

(iv) What importance have superficial things such as clothes, hair, accent, in a friendship?

(v) How much has intellect or manners to do with friendship?

WRITTEN ASSIGNMENT

Lorna's 15-year-old daughter talks about Lorna, her mother, twenty years later.

NOTES

1. Members considered that this single unit would take either one or two periods, depending on the class.
2. Further texts that might be considered are:

   My Parents: Stephen Spender.
   A French Girl's Childhood: from *Under Twenty.*
3. The unit might be extended by a section examining other forms of unfair judgment.

Ross and Cromarty: Irresponsibility

I INPUT ELEMENT

Hymn of the Scientific Farmer by Clive Sansom.

II AIM OF SINGLE UNIT

To allow the class to examine a situation which highlights certain issues of responsibility and irresponsibility in modern living.

III SUGGESTED LINES OF DEVELOPMENT

1. Play tape-recording of one verse of "We plough the fields and scatter . . ." (Church Hymnary No. 618). This is familiar to most pupils.
   Only the briefest of comment need be made on this harvest hymn before setting in front of the pupils *Hymn of the Scientific Farmers* by Clive Sansom.
2. Teacher reads the poem.
3. Teacher develops class discussion on issue of responsibility and irresponsibility by a series of discussion points as follows:
   (a) Is the poet being serious or funny or what? Is he angry? If so, how does he show it?
   (b) Take in turn each example of irresponsibility used in the poem. Make sure class understands each example and comments on the results. Why, according to the poem, do people commit these irresponsible acts?
   (c) Lead the class to produce and talk about their own list of similar examples.
   e.g., free range chicken as against battery reared chicken. Is the comment in V.8 true of any or all of these examples?
   (d) Is all scientific farming as bad as the picture painted here?
4. Read the poem again.

Dumfriesshire: Values

I INPUT ELEMENT

Extract from "Schools Council Enquiry 1—Young School Leavers."
Proportions of 15-year-old leavers saying that various issues were very important:

Boys	%
Having a job you like	96
Your family	89
Being treated as a grown-up	74
Having a good time when young	71
To be earning money	70
Having friends to go around with	70
Clothes, hairstyles, appearance	56
Starting work as soon as possible	53
Sport	39
Having a girl friend	21
Getting married	21
Pop music	20
Dancing	7
Girls	%
Having a job you like	97
Your family	94

Clothes, hairstyles, appearance	86
Being treated as a grown-up	80
Having a good time when young	80
Having friends to go with	77
To be earning money	68
Starting work as soon as possible	51
Pop music	35
Getting married	33
Having a boy friend	27
Dancing	23
Sport	15

II AIM OF SINGLE UNIT: To lead pupils to an awareness of their own values.

III SUGGESTED LINES OF DEVELOPMENT

1. Class study the items in the extract.
2. Class individually put down their preferences in an order from 1 to 13.
3. Table of class preferences made in order from 1 to 13.
4. Class discussion on individual preferences and on differences between the individual and the " standard " gradings for the class.
5. Discussion may be broadened along the following lines:
   (a) What makes a person an individual?
   (b) Are there any other " values " or " interests " not mentioned that you would have included as important for you?

Dundee: Football—Emotion and Violence

I INPUT ELEMENTS

1. Song *Football Crazy*.
2. Extract from *Sunday Mail*, 9th May, 1971, headed *200 Fans Arrested*.
3. Andy Capp cartoon with caption " It couldn't 'ave been a foul, 'e 'ad the ball when I kicked him."
4. Extract from *Sunday Mail*, 9th May, 1971—Two Booked.
5. Extract from *Sunday Times*, 9th May, 1971, about Callaghan and Macdonald being booked.
6. Extract from *The Sporting Spirit* by George Orwell. " I am always amazed . . . minus the shooting."

II SUGGESTED LINES OF DEVELOPMENT

Step I

Play recording of *Football Crazy*. Follow this with general discussion of the song and its humour. Draw attention to lines five and six and to the final verse. Introduce the topic of football fanaticism. Elicit examples of this from class, especially relevant personal experiences, although reported incidents will serve.

ASSIGNMENT 1

Oral Assignment

(a) 1. Discuss the motivations of people who appear to be fanatical about football.

Written Assignment

(a) 2. Using your knowledge of football supporters and *any reports* read or heard, write an account of why people behave emotionally or even violently during or after football matches.

Or

Written Assignment

(b) Write about anyone you know or have heard of whose life seems to be ruled by his passion for football (i.e. a " fan "). He need not be a violent person, of course.

Step II

Read the front page article on the Rangers-Celtic football match from the *Sunday Mail*, 9th May, 1971. Note the report on the weapon-carrying supporter.

Written Assignment

Imagine you are in court when the axe-carrying fan is sentenced to six days' imprisonment by a city magistrate. Script the address made by the magistrate to the supporter as he sentences him. (The magistrate gave his opinion of the " fan " and reasons for passing sentence in carefully chosen words, used for all to hear or read about later in newspapers.)

Step III

Look at the cartoon and read the two short extracts about the same football match as

5

in Step II. One report is from the *Sunday Mail*, the other from the *Sunday Times*. Read also the front page article again.

Written or Oral Assignment

1. Why did the violence break out just before half-time?
2. Which newspaper report makes it easier to find reasons for the terracing disturbances, for a reader who knows nothing about football?
3. Consider the cartoon and the two match reports. Do you think violent incidents among spectators are always caused by the behaviour of players on the field? If not, what other causes can you think of?
4. Discuss or note ways of preventing violence and crime arising from football matches.

Step IV

Read the extract from *The Sporting Spirit* by George Orwell.

ASSIGNMENT

Lead class discussion along the lines that will try to answer:

(i) That losers feel disgraced and violence follows from this,

(ii) that football is an absurd contest,

(iii) that football is a game in which everyone gets hurt,

(iv) that supporters want to see one side winning and the other side humiliated,

(v) that it is not "sporting" for spectators to cheer, boo, etc.

Written Assignment

Write your own condemnation of football as a national and international sport, using your own knowledge of the game. (You may use the above points also if you wish.)

Kirkcudbrightshire: Irresponsibility and Waste

I INPUT ELEMENTS

1. Cartoon and text from *Drivers Wild Wilder Wildest* by Red Daniells—Penguin, 1965, pp. 16/17.
2. Extract from *The Waste Makers* by Vance Packard — Pelican, 1967, pp. 52/53.
3. Extract from a short story *The Last Lesson* by Alphonse Daudet in *40 Short, Short Stories*—Arnold, 1971, pp. 60/62.

II GENERAL AIM: To consider various examples and types of waste, and some factors bearing on it, and to lead pupils to consider their attitudes towards it.

III SUGGESTED LINES OF DEVELOPMENT

I *Material Waste*

(a) In the sense of *damage*.
Introduce INPUT ELEMENT I.

1. Connect sketch and wording. Read extract. General question: what sort of a driver is she?
2. Fairly detailed examination of text.
Elicit improper things this driver does. Where does she place the blame? Where should it fall? How does she probably behave after an accident?
3. Suggestions for an appropriate name (Mrs Reckitt?).
If class had cars, would they let her drive them. Why not?—maltreatment, "wasting it," etc.
4. Brief aside on how she might maltreat other equipment—torch, camera, wireless, etc.
5. Lead on to responsible treatment of (1) borrowed equipment: (2) equipment in general.

FOLLOW UP

(if desired) Written (or recorded?)

(a) Report on car, detective-style, connecting each defect (more to be invented) with something the driver has done.

(b) Warning notice (Police "wanted" notice style). "This woman is dangerous . . ."—listing possible hazards.

(c) Guidance for looking after some fairly simple piece of equipment.

II *Material Waste*

(b) In the sense of *throwing things away*.
Introduce INPUT ELEMENT 2.

1. Introduce passage—written about America of 1960, but similar tendency here.

2. Read.

3. Consider the passage, concentrating particularly on the first and last paragraphs.
   Collect reasons why people use made-up dog food in preference to scraps.
   What happens to waste food scraps? Trace their progress.
   What could be done with them?

4. Any points from intermediate paragraphs.

5. Consider the case of the paste bottle.
   Suggested solutions? (Imagining themselves with a bottle of this.)

6. Loss to the purchaser of what's wasted.
   Development along 2 lines:

   (a) Who profits from all this? (Introduce phrase "planned obsolescence.")
   As a counter, the idea of competition among manufacturers.

   (b) Do we want to avoid this loss?
   Value of time as a factor.
   If so, how can it be combated?

7. At this point, it would be useful, I think, to get the class to make a LIST of all the products which, by virtue of their nature or packing, are rarely completely used (from eggs to toothpaste).
   Suggested solutions?

8. Many people might wish to bring in the problem of litter/pollution here.

FOLLOW UP
(if desired)
Write a letter to a manufacturer complaining about a product which could not be used in full or in which the contents were deceptive owing to wasteful packaging.

III *Waste of Opportunity*

Introduce INPUT ELEMENT 3.

1. Brief outline of the situation.

2. Read text.

3. Questions on passage, to bring out—the unusual background, etc., and its effect on Franz; the dramatic effect of M. Hamel's statement; its further effect on Franz—how things appear in a new light; how his sense of shame increases.

4. Does M. Hamel paint an accurate picture of Franz's feelings and past actions?
   He doesn't punish Franz. Does he think, then, that it isn't really Franz's fault that he has carried on like this?

5. Leading on to more general questions—
   Why did Franz dodge school and work before? (skive?).
   Does this mean he didn't like French?
   —realisation of impending loss revealing unsuspected true value.
   Similar situations in class's experience?
   —(Examples from teacher's experience might encourage class.)
   Does it/should it need impending loss to make us realise value?
   What can be done about it?

6. Is this a form of waste?

NOTE:
I feel that after this there should be a general discussion, dealing with—

(1) other forms of waste.
(Charge of the Light Brigade, misuse of talent),

(2) the distinctions (if they can be drawn) —criminal waste / waste / justifiable expense.

NOTE:
Members of the workshop felt that the 3/4 periods envisaged for this short theme was too short a time. They felt it would take 5-6 periods.

Kirkcudbright: Unemployment

I INPUT ELEMENT

Folk song *A Job of Work* by Tom Paxton.

II AIM OF SINGLE UNIT

To present the pupils with one attitude to unemployment and lead them to formulate their own attitudes.

III SUGGESTED LINES OF DEVELOPMENT

(a) Teacher plays record of song.

(b) Brief oral discussion on the pupils' attitude to being out of work. The following questions may be helpful:

(i) What would be your reactions if no job was available to you on leaving school?

(ii) What advantages would you see in being unemployed?

(iii) What disadvantages are there? In the short term? In the long term?

(c) Through discussion the attitude of the singer is brought out. The following questions may be helpful:

(i) What attitudes to work are contained in the first verse of the song?

(ii) What does the singer feel about state welfare help? And why?

(iii) Should a man *have* to leave his home town or district to get work?

(d) The general situation of the unemployed is developed. The following questions may prove helpful:

(i) How do people feel if they have to accept charity — even state "charity"?

(ii) Do you know of people who have refused any kind of charitable aid or aid they have not worked for? If so, account for their refusal.

(iii) Should every man work? Has every man the right to work? (Relate to the U.C.S. work-in, and the threat of B.M.C. Bathgate workers to do a work-in.)

(e) Teacher plays record again.

NOTES

1. Record is EKL 277 — Tom Paxton's *Rambling Boy.*
2. Some members felt that the song could be sung by a pupil, or taped by a pupil.
3. Some members felt that it would be more effective to have discussion under III (b) first, followed by the playing of the record.
4. The record EKL 277 is recommended as a rich source of other input material.

Dundee: What a Job!

I INPUT ELEMENT

EXTRACT FROM A LETTER TO THE EDITOR OF A NATIONAL NEWSPAPER

"Take those pictures of strikers and demonstrators. Seeing them almost every night on television, as we do, has made us feel that this is the normal state of affairs in Britain. If industry has a peaceful day (which happens quite often) it isn't news.

"The answer, I suppose, would be for some enterprising group of workers to march up and down outside the studios with slogans such as 'I LIKE WORK!' or 'MY FIRM IS GREAT!' Alas, there's a shortage of volunteers."

II SUGGESTED LINES OF DEVELOPMENT

1. Guide discussion along following lines: Is writer being serious? Why would there be a shortage? Can you think of anyone who enjoys his work? Why does he like it? High wages? Satisfaction? Is he proud of it? Take someone doing a job not usually highly esteemed: Why does he do it? Let's make a list on the blackboard of all the points in its favour.
2. Have you ever felt sorry for anyone who has an unpleasant job to do? Why? What does that person think of it? Why does he do it? Is the job really necessary? Make a list of all the jobs you would not like to do, no matter how highly paid.

ASSIGNMENT

Individually or in pairs, script the argument between two speakers: "I wouldn't like your job!" "Oh, I don't mind—I like it." Tape-record the finished efforts.

Stornoway: A Woman's Place

I INPUT ELEMENT

1. Andy Capp Strip cartoon.
2. Poem *On a Tired Housewife*—Anon. (included in *The Faces of Women* by Jennifer Curry).

II AIM. To lead the class to an awareness of the responsibilities of each member of the family to the home.

III TREATMENT

1. Study the stimuli with class.
2. Lead class to a discussion of the role of father, mother and children within the family.

IV SUGGESTED POINTS FOR DISCUSSION

(a) Mother: Is she taken too much for granted?
Is too much expected of her?
Is house-keeping a full-time job, etc.?

(b) Father: Should he merely be the bread-winner?
His role as disciplinarian in in the family?
Should he help in the home? e.g., washing dishes, hoovering, etc.?
Bring out the differences between the *henpecked* and the *considerate* husband.

(c) Children: In what ways should they help? e.g., clean their own room and the house; the washing; dish washing; messages, etc.? How much should working teenagers contribute towards their keep, etc.?

(d) Consider the case of working mothers.

SHORT THEMES

Edinburgh: The Child Becomes the Man

I INPUT ELEMENTS

1. *Mother Wept:* Joseph Skipsey.
2. Three short extracts on initiation ceremonies.
   (a) From *Four Guineas* by Elspeth Huxley.
   "At the end of the boys' initiation period . . . borne without fighting."
   (b) From *The Mende of Sierra Leone* by K. L. Little.
   "Each boy is seized in turn . . . especially women and children."
   (c) From *The Golden Bough* by Sir James Fraser.
   "In certain districts of Viti Levu . . . of death and resurrection."
3. Slides of the Aboriginal initiation rites —with appropriate music.
4. Extract from *Love on the Dole* by Walter Greenwood.
   "A more humiliating experience . . . sheepish grin on his face, following."
5. Tape of interview with young apprentices—recently young school leavers.
6. Taped extract from Noah play, *The Second Chance*, Act III, done by 3E boys.
   "Joseph and Shem appear. They wander in . . ." to the end.

II AIM OF SHORT THEME: To examine the moment of change over from adolescence to adulthood in our own and other societies with a view to allowing pupils to estimate its special character and importance.

III SUGGESTED LINES OF DEVELOPMENT

1. Read the poem, *Mother Wept*.
2. Discussion to bring out
   (a) The attitudes to this moment in the boy's life of his parents, neighbours, friends, and the old woman.
   (b) Why do you think that his parents were sad at this time?
   (c) How did the boy himself feel?

3. WRITTEN ASSIGNMENT
Write a little description of the scene in the boy's home the night before he goes to work for the first time. He is going to work in the same place as his Dad.

4. Show slides of the Aboriginal initiation rites with appropriate music: then read the short prose extracts.

5. Discussion along the following lines:
   (a) What is the purpose of this rite in primitive societies?
   (b) How might a boy feel before his ordeal?
   (c) How would he feel afterwards?
   (d) In primitive societies the moment after the ceremony the boy is accepted as a man with all the rights and privileges that go with it. This must help to avoid some of the tension between generations. Would it help if this were so in our society?

6. WRITTEN ASSIGNMENT
Do parents go on treating teenagers as children too long?

7. Read the extract from *Love on the Dole* by Walter Greenwood.

8. Discussion:
   (a) Why did the boy want to black his face?
   (b) In some respects what happened to him was like an initiation ceremony. In what respects?
   (c) The boy is humiliated and cries, but is he really sorry that it has happened?
   (d) How do you think he felt going home that night?

9. Play the tape containing the comments of some young apprentices.

10. WRITTEN ASSIGNMENT
What is your opinion of the tape you have just heard? Did it contain any surprises for you? If so tell of them.

11. Play the recording of the play by 3E.

12. Discussion to bring out the relevance of this play to the theme. For example:
   (a) This is a version of the Noah story set some time in the future. It can also be seen as being a picture of that moment when a young person grows up and takes his life into his own hands. Do you agree?
   (b) Noah takes a back seat on the new planet and lets his sons take over. Do parents in our society give up their authority at this stage in a boy's life? Should they?
   (c) What do you think was Noah's attitude to the boys when they were all in the rocket before landing? How did they all get on at that time?
   (d) The landscape of the planet is barren and wasted; why then are the boys so thrilled with it? What does it represent for them?
   (e) In what sense could it be said that life really does begin all over at this stage in life?

Dumfriesshire: The Feelings of the Young Towards the Old

I INPUT ELEMENT
   (a) Poem—*Childhood*.
   (b) Picture of Old Man.
   (c) Poem — *In The Snack Bar*, Edwin Morgan.
   (d) *Mrs Brown*—From S.C.E. Essays—S.C.E.E.B.

II AIM OF SHORT THEME: To present pupils with material involving attitudes to old people and lead them to a better understanding of their situation.

III SUGGESTED LINES OF DEVELOPMENT
1. (a) Teacher shows picture to the class.
   (b) Teacher asks class for their ideas on the nationality of the subject with their reasons.
   (c) What are the physical characteristics of old age as shown in the picture? (e.g. bent posture, baldness, wrinkles, greyness, etc.)

ALTERNATIVE OPENING
1. (a) Teacher reads the poem *Childhood*.
   (b) Through oral discussion teacher brings out an attitude of the young to the old. The following questions may be helpful:

(i) What attitude did the young girl have to old people?
(ii) What changed this attitude?
(iii) What was her new attitude to the old?

(c) Poem read again.

AFTER BOTH PICTURE AND POEM DEALT WITH

1. More general discussion is developed. The following questions may be helpful:
   (a) What features of old age have you noticed from your own experience?
   (b) What difficulties have you noticed old people have?
   (c) Are such difficulties sad? funny? irritating? etc.
   (d) What difficulties have younger people in dealing with the old?
   (e) Possible Assignments.
      (i) Written account of a personal experience involving old people or an old person,
      or
      (ii) A poem entitled "An Old Person" (or "My Grandfather," etc.)
      or
      (iii) A dramatic sketch, after a story has been worked out, involving young and old. (This may be acted out or put on tape by pupils, or put on tape by senior pupils or local dramatic group.)

2. (a) Teacher reads *In the Snack Bar* OR plays a previous tape recording of poem. (Use may be made of local amateur dramatic talent to do the recording.)
   (b) Class discussion on the particular form of poem involved. The following questions may prove helpful:
      (i) What does the poet feel about the old man? Is it just pity? Is he angry and if so, at what?
      (ii) Why does the old man feel "no embarrassment" or "shame"? Would this always have been the case?
      (iii) What difference does the old man's blindness make to this situation? Why do people tend to be much more sympathetic to the blind than to the deaf?
      (iv) Why would many people rather avoid the old man. Are we guilty of this kind of action sometimes? Why?
   (c) Get pupils to give examples of people they know who are either old or handicapped and who need a lot done for them.
      (i) How are they treated?
      (ii) Who looks after them?
      (iii) Whose responsibility are they if they are not cared for by their families?
      (iv) Assuming the pupils all will be old some day how (and by whom) would they expect to be looked after?
   (d) (i) Talk by Health Visitor. Questions by pupils.
      (ii) Visit to Old Folk's Home.
   (e) Written Assignment.
      A letter to an old person (actual person if possible, if not to an imaginary one in a given and described situation).

3. (a) Teacher reads the story *Mrs Brown.*
   (b) Teacher through class discussion brings out the situation described. The following questions may be helpful:
      (i) What shows that Mrs Brown is old?
      (ii) What shows that Jane is young?
      (iii) Just why is Jane helping?
      (iv) What different attitudes does Jane adopt towards Mrs Brown?
      (v) What do you think of these attitudes?
      (iv) What is different in Mrs Brown's situation from that of the old man in *In the Snack Bar?*
   (c) Through oral discussion, the class is led to explore the different motives for helping the old.
      (i) Just for pay.
      (ii) Family obligations.
      (iii) Kindness of heart.

(vi) Hopes of reward.
(v) As professional duty.
(vi) Neighbourliness.

IV NOTES

1. Possible other texts suggested by workshop members were James Rankin's *Grandma*, Elizabeth Jennings, *My Grandfather*, selected items from the *Reader's Digest*, on "My Most Unforgettable Character," Jack Cusick's *Mrs Bell*. Material also available in *Things being Various*.
2. Performances on tape might be played at Old Folk's Home, if visit had been paid to one.
3. Alternative visual material might be provided by co-operation with the art department—either a drawing by an Art teacher or drawings by pupils.
4. Another form of material might be in the form of tape recordings of old people talking.
5. It is possible to co-operate with the Modern Studies Department to obtain a follow up with an investigation of the services provided for old people by the State, by Local Authorities, by various voluntary organisations.

Wigtownshire: Gang Violence

I INPUT ELEMENTS

A. Poem by a schoolboy, *Leather-jackets, Bikes and Birds* by Robert Davies.

B. Extract from *The Desperadoes* by Stan Barstow from *The Human Element*.

C. Account of murder trial of five youths in *Glasgow Herald*, Tuesday, 7th December, 1971.

D. *The Jet Song* from *West Side Story*.

E. *Building a Wall for Kicks*—extract from *Glasgow Herald*, 29th February, 1970.

II AIM OF SHORT THEME: To exhibit situations in which people are members of gangs and to lead pupils to think of why gangs form and why violence follows, especially unprovoked violence.

III SUGGESTED LINES OF DEVELOPMENT

A. (a) Teacher reads the poem.

(b) Through oral discussion the question of whether this is a realistic picture of teenage leisure-life is raised and how much of this is pure facade/bravado. The following questions are suggested:

(i) What connection do you see in these three quotations?
"Pretending they are looking for trouble."
"They pretend not to notice the drizzle."
"A couple . . hope the street lights will not be dipped too much, so that the others will see them."

(ii) What is it they all want (recognition, attention to themselves)?

(iii) Do you know any local gangs of this kind?

(iv) Are there any similarities in their behaviour with the gang in the poem?

(v) Can you give any examples of members of a/your gang "putting it on"?

(vi) For what reasons, including "showing off" to others, do people join gangs?

(c) Teacher reads the poem again.

B. (a) Teacher reads the extract from *The Desperadoes*.

(b) Oral discussion on the theme of the latent violence in people and if gangs tend to bring this violence to the surface. The following questions may prove helpful:

(i) What sort of things make you angry?

(ii) What sort of things have turned your anger into violence?

(iii) "The Old Man never talked to you—he talked at you . . ." Is this the normal attitude of parents? Is it the right one?

(iv) What effect has what is experienced at home on teenagers' violent conduct outside the home?

(v) What would be the fun of smashing up "a few chairs at the Youth Club"?
(vi) What can one get from making people walk in the gutter and what other tricks can trouble makers get up to?
(vii) Are there any better ways for teenagers to shine and to let off steam?
(viii) Are country teenagers better off in this way than city teenagers?

(c) Teacher reads the extract again.

WRITTEN ASSIGNMENT

Script (and act out) the argument between Vince and his Father before Vince stormed out of the house.

C. (a) Teacher reads the account from the *Glasgow Herald*.
Note: The aim is to turn the literary situation of Vince into fact.

(b) Through oral discussion the similarities between Vince and the boys in the newspaper report are established. The following questions are suggested:
(i) How do you think the teenagers' evening started out?
(ii) What might be the causes of the gang's turning to violence? (Dances, drink?)
(iii) Why do gangs have "territories"?
(iv) Why do gangs have slogans? What is the effect of mindless chanting of slogans?
(v) In what other situations are slogans chanted and to what effect?
(vi) What do you feel towards the men who were attacked, towards the boys who attacked them?
(vii) Why did the boys attack? (Frustration at not meeting up with the opposing gang?)
(viii) What do you do when frustrated at not getting your own way? (Break something, kick furniture, hit someone, stamp feet, scream?)

D. (a) Teacher plays record of *The Jet Song* twice.

(b) By oral discussion teacher establishes what membership of a gang gives:
(i) A sense of belonging.
(ii) The idea of "family" protection and security.
(iii) The ability to "walk tall."
(iv) The loss of personal responsibility for action for "the gang" does everything.

(c) Teacher replays the record.

E. (a) Teacher reads extracts from *Glasgow Herald*.
Note: The aim here is to get away from gangs and back to the idea, which has been established earlier, that we all have violence within us that can be released.

(b) Teacher feeds in information about the Easterhouse problem and project. Frankie Vaughan will probably be remembered.

(c) The following questions are suggested:
(i) Do you think the wall will do any good? (because no crime is being committed — no "kicks").
(ii) Would you rather use someone's wall to paint on? Why?
(iii) What facilities do you think a Youth Club should have?
(iv) How can a Youth Club be a substitute for a "gang"? In the small rural town? In the city?
(v) What is your attitude to Bailie Anderson's standpoint?
(vi) What success do you think might come of the fact that it is the Glasgow Police who run the Easterhouse project?

WRITTEN ASSIGNMENT

Tell how you would deal with a gang of boys who had been caught spraying paint on a bus shelter.

NOTES

1. Some members felt that this short theme would take about 6/7 periods, others that it would require 9/10.

LONGER THEMES

Banffshire: Conflict with Authority

I. INPUT ELEMENTS: The input elements used in this longer theme are:

(a) A montage of newspaper headlines (taken from *Speak* pamphlet) on the theme of young people in trouble.

(b) Pictorial representations of young people at odds with the law. Teachers will want to find their own examples from current newspapers and magazines.

(c) Prose passage — "A Young Offender Speaks."

(d) Letter from "Agony Column" of a magazine.

(e) Prose extract from *The Diary* (from *Never Till Now*).

(f) Dramatic extract, *A Raisin in the Sun* (*Speak*). (A tape is available.)

II AIM OF LONGER THEME

To make the young school leaver more aware of the existence of possible conflict between individuals and different kinds of authority. To bring out the importance of trying to understand the other point of view where conflicts exist. To bring out the need to recognise standards of right and wrong.

III SUGGESTED LINES OF DEVELOPMENT

Unit 1. Entry to Theme.

STIMULI

(a) Montage of newspaper headlines on theme of young people in trouble.

(b) Pictures from current newspapers and magazines of young people at odds with the law.

DEVELOPMENT

Extended class discussion to examine the kinds of conflict touched on in the montage and portrayed in the pictures. The teacher should be alert to bringing out the deeper implications of the theme during this discussion.

Since UNIT ONE is concerned only with gaining entry to the theme, no written or oral assignment is set at this stage.

(Possibly 2-3 periods.)

Unit 2. Learning the Hard Way.

STIMULUS

"A Young Offender Speaks."

DEVELOPMENT

1. Read the extract with the class.
2. Class discussion to bring out:
   (a) How the youth had come to go wrong.
   (b) The youth's idea of what the hearing should have been like — critically viewed.
   (c) The sentence—punishment or treatment?
   (d) Effects of sentence.

ASSIGNMENT

Introduce the assignment, opening it up by extended class discussion.

A boy in a detention centre writes a letter to his best friend about what is happening to him and how he feels about it. Write the letter.

(Possibly 5-6 periods.)

Unit 3. Children and Parents.

STIMULI

(a) Letter from *Agony Column* of magazine.

(b) Extract from *The Diary* (from *Never Till Now*).

DEVELOPMENT

1. Read the letter from the *Agony Column*.
2. Class discussion to raise the following points:
   (a) Are the parents of the letter writer reasonable or unreasonable?
   (b) What are the parents' motives for acting as they do?
   (c) If you were Phyllis Wood, what points would you make in answering the letter?
3. Read the extract from *The Diary*.
4. Class discussion to bring out:
   (a) It is clear that Ellie is not going to give in. Why?
   (b) What does her mother really want?

(c) Do you think that her mother is *fair* in the way she goes about persuading Ellie?

(d) What can we see that is right from the mother's point of view?

(e) Which of the two is in fact right?

5. Are there any similarities in the two situations? (i.e., between the writer of the letter and Ellie). This could lead to a wide-ranging class discussion.

ASSIGNMENT

Introduce the assignment, opening it up by extended class discussion.

A young person has thoughts of leaving home. However, he/she considers the difficulties and the possible hurt to his/her parents. He/she unburdens himself/herself in a diary. Write the entries.

(Possibly 6-7 periods.)

Uit 4. The Need for Understanding.

STIMULUS: *A Raisin in the Sun.*

DEVELOPMENT

1. Play the tape, with the class following it on their scripts.
2. Discuss the stimulus in this unit, bringing out the state of tension in the family and its causes.
3. Could one of the causes be lack of understanding? For example, Mama says: "Why you got to flit so from one thing to another, baby?"
   Does this show a lack of understanding of a younger person by an older person?
4. Conversely, does Beneatha show a lack of understanding of her mother's attitudes as regards the now-unused 55 dollar riding habit and the expensive camera equipment?
5. Refer *back* to Young Offender (Unit Two). Does he feel there was a lack of understanding—in the court? Is he correct in this?
6. Refer *back* to Mum and Ellie (Unit Three). Bring out the failure on both sides to move to see the other point of view.
7. Bring out the general need in the pupil's own world to see the point of view of others, e.g., pupils and teachers, householders and young people at dances, shopkeepers and customers, etc., etc.

ASSIGNMENT

Introduce the assignment, opening it up by extended class discussion.

A boy from a too strict home, with less pocket money than his friends, and no parental understanding of his needs, breaks into a tobacconist's shop. A sympathetic probation officer tries to find out why he has gone wrong. Script the conversation between the probation officer and the boy. (6 to 7 periods.)

IV NOTES TO TEACHERS

In discussing and planning the above programme, the Workshop came to realise that there were various ways in which this topic could be developed.

Consequently, teachers should feel free either to use the programme given above or to develop their own programmes along any of the following possible lines:

(a) Using any ONE UNIT in the longer theme as a SINGLE UNIT.

(b) Using, perhaps, UNITS ONE and TWO as a SHORT THEME. Similarly for UNITS THREE and FOUR.

(c) Keeping the form of programme as a LONGER THEME but regrouping the UNIT HEADINGS in some such way as:

(i) Unit I —Introduction: Various kinds of authority.

(ii) Unit II —Parental authority.

(iii) Unit III—The authority of the law.

(iv) Unit IV—Less obvious authority, e.g., football referees, etc.

N.B.—Additional stimuli would be needed for UNITS ONE and FOUR.

The Workshop felt that, ultimately, the teachers must be responsible for deciding the form of programme which he uses.